538 delighted to find that if he read a paragraph aloud from his massive Volume II, it was not only understood by the hearer but would be continued verbatim to the end.

539 Many of the anecdotes of daily life are amusing and delightful; a few are tragic. DL has made a large and representative collection of them. I shall only summarize a couple here which particularly took my fancy. A certain Alipo (let us call him) had married Nuri, whose home was several miles away. As wives not seldom do, she had gone home to spend the day at her parents' house, and her mother baked a rich cake with butter, walnuts, and what not for the girl to take back with her to her husband's home. Now though she had undoubtedly been hospitably fed by her own people, Nuri on the homeward way could not resist taking the cake out from under her arm and eyeing it covetously, and from looking she advanced to tasting, and from tasting to eating, till quite half of the cake was gone. On arriving, she presented what was left of it to her mother-in-law with suitable expressions of goodwill. Her husband, jealous of his wife's reputation, looked at it in dismay. "What hungry person did you meet on the way?" he tactfully enquired. "I met no one." "Who, then, has been eating at the cake?" "Nobody. My Mother baked only half a cake." Next morning Alipo restored Nuri to her family for keeps, saying: "She is not only a greedy-guts but a liar; and not only a liar but a fool as well."

There is a sadder story of a young wife: Nimo's job was to shut the kids and lambs into a byre at some distance from the house before coming home at night. One evening she had left the task over long and was afraid of reproof if she were late returning. "They will come to no harm," she thought, "if I leave them out for once." By bad luck, however, there was a fox or wolf about, and when she returned to round up her charges next morning she found only their torn and scattered corpses. In grief and remorse she fled home to her own people. No undue reproach was levelled at her, but there was no disguising the gravity of the catastrophe. She brooded over the calamity her carelessness had caused, and one day her father found her dead in the byre, where she had hanged herself.

4: Lorimer AV7 Burusho AV7

539

[For native texts and translations, see complete source, category 116.]

D 105 Marraiges are arranged for auspicious days and hours which are ascertained on each occasion from the village priest.

B 105 *Temporary unions* are allowed by Shias only.

Free access is not allowed before marriage generally.

No caste prohibits remarriages of widows. Moral laxity prevails to a certain extent.

8. *Death.*—The head of the dead points North but the face is turned to the West towards Mecca, the religious centre of Muslims. When a death occurs food is not cooked in that house for three days and cooked food is sent by relatives for that period. On the third, seventh and fortieth day alms are given to avert calamities, also on the first anniversary after the death.

Indigenous drugs are used for medicines and almost every one knows the medicinal properties of certain local plants and use them when required.

9. *Amusements.*—Swimming, polo playing, racing, wrestling, tug of war, arcery, dancing, singing, etc., are some of the amusements indulged in; women do not participate in the sport undertaken by men. They hold their own separate congregation on occasions of rejoicings such as Id and indulge in singing and dancing away from the eyes of the men.

Festival occasions.—Id-ul-Fittar, Id Haj, Id Ghadir and Nauroz are the chief occasions on which rejoicings are made by dancing, singing, polo playing, running and wrestling etc. Dancing is held in a circle to the beat of drum.

D 585 539 10. Before a number of the village people after sunset on the night before the marriage the following song is sung at the bridegroom's house in the following manners:—

B 585 539 A large iron pan is placed in the middle of the assembly and a man of the Katchate or Babuse family rushes forth with some ghee, atta, and seeds of wild rue or leaves of chili, and, putting these things into the pan burns a little fire under it till the contents begin to smoke. To fumigate all the air in the room he holds the pan by its brim and lifting his hands above his head, commences to dance to the accompaniment of the band, while the people applaud and sing a song of which the following is a translation:—

(1) The pan belongs to Bair Gul.

I will never let any one place this pan on the hearth.

I will place it there myself.

(2) The pan belongs to Malik, the Chief of Gilgit.

I will never let any other place this pan on the hearth.

I will place it there myself.

(3) The pan is worthy of belonging to kings, etc.

(4) The pan is worth being kept by a family, etc.

(5) The pan belongs to Shah Mir, the Chief of Kashmir, etc.

(6) The pan belongs to Maqpun, the Chief of Skardu, etc.

(7) The pan belongs to Mughlot, the Chief of Nagar, etc.

(8) The pan belongs to Khana, the Raja of Yasin, etc.

(9) The pan belongs to righteous Girkis (the ruler of Hunza).

(10) The pan belongs to Maryo the son of Machat (a celebrated person of the Rono family).

(11) The pan is placed on Neelo But etc. At the same time the women who are in an inner room recite the following song :—

D 585 539 B 585 539

Translation.

(1) A large coral grain belongs to Bair Gul.

I will never let another string this on a thread.

I will string it myself.

(2) A large coral grain belongs to Malik, the Chief of Gilgit.

I will never let another string this.

I will string it myself.

After the marriage cermony the following song is sung at the house of the bride :—

Translation.

(1) Come out, O beloved of your mother, why are you delaying?

(2) Come out, O water sprite, why are you delaying?

(3) Come, O possessers of golden locks, why are you delaying?

(4) Come out, O mistress of charming eyes, why are you delaying?

(5) Come out, O owner of pearly teeth, why are you delaying?

On this she is brought out. She weeps bitterly at the separation from her relatives, and the assembly sings the following song :—

Translation.

(1) Do not weep, O flower-like girl, thy complexion will turn pale.

(2) Thou wilt go on a lofty hill, O girl, thy complexion will turn pale.

(3) Thou wilt (by weeping) burn your heat, thy complexion will turn pale.

Typical birth song ... Nil

Typical death song ... Nil

B 212 D 212

11. No written language possessed by the people.

~~12~~ Biddulph G-3 (1873-1878) 1880 ~~AUI Afghanistan AUI~~
4 AV3 Dard AV3
Burushe AV7

present a few striking images which want connection, and which are often repeated with wearisome iteration. The Khowar songs are mostly of an amatory nature, seldom treating of warlike subjects, and give evidence of a more cultivated taste than those in Shina, while the musical nature of the language and the better rhythm of the verse entitle them to the first place in Dard poetry. Generally two performers stand a little distance apart and sing in strophe and antistrophe to each other: a chorus stand by who do not repeat the words, but give emphasis to the periods by a loud *Ah Ha* and by stamping.

D 533 B 533

The following examples will give a good idea of the different styles:—

D 539 B 539

SHINA.

I.

Loh wâto, Soori Gowrithum, loh wâto,
Bùtigá birdi loh wâto, dùnya sung tarêgo.
Loh wâto, sâjo Malika, loh wâto,
Bùtigá birdi loh wâto, dùnyá sung tarêgo.
Nê loh wâto, Soori Habbi Khan, loh wâto,
Bùtigá birdi loh wâto, dùnyá sung tarêgo.
Tai zùzi sigá bùdik té allah in Sargin goomêchorê
Loh wâto, sâjo Malika, loh wâto.
Tai zùzi sigá bùdik té allah in Sargin goomêchorê.

Translation.

Dawn has come, Soori Gowrithum, dawn has come.
To the whole earth dawn has come, the world is lighted up.
Dawn has come, grandson of Malika, dawn has come.
To the whole earth dawn has come, the world is lighted up.
Again dawn has come, Soori Habbi Khan, dawn has come.
To the whole earth dawn has come, the world is lighted up.
Thy mother, too, in her wisdom cherished us in Sargin.
Dawn has come, grandson of Malika, dawn has come.
Thy mother, too, in her wisdom cherished us in Sargin.

II.

The forest serpent, Soori Mahommed Khan.
The forest serpent rouses himself.
Beyond Sharot he will brandish his sabre.
The forest serpent of the race of Malika.
The forest serpent rouses himself.
Beyond Sharot he will brandish his sabre.

Biddulph G-3 (1873-1878) 1880 ~~AUl Afghanistan AUl~~
4 AV3 Dard AV3
Burusho AV 7

D 795 B 795 D 795 539 B 795 539

changed yearly in accordance with instructions from their spiritual head.

The following is a favourite poem recited in praise of the Imam-i-zeman :—

HELP! OH ALI.

Oh amulet of life, thou glory, Sahib-i-zeman,
Speak thy praise incessantly,
Sahib-i-zeman.

Sultan of both worlds from east to west,
All kings are beggars compared to you,
Sahib-i-zeman.

The sun of heaven shines by your beauty,
Sun and moon by your light,
Sahib-i-zeman.

When shall peace be from evil and strife of Dejjal,
Except it be your pleasure,
Sahib-i-zeman.

I hope that my heart may be lighted up
One day under the dust of your feet,
Sahib-i-zeman.

There will be a day with my last breath,
I shall speak your praises,
Sahib-i-zeman.

It is time that the sound of your trumpet
Be heard through the world,
Sahib-i-zeman.

From Kaf to Kaf take the whole world
In your world-conquering hand,
Sahib-i-zeman.

The time is come for the faithful to gird
Their loins and follow you,
Sahib-i-zeman.

Jesus will come down from the fourth heaven
To imitate you,
Sahib-i-zeman.

Nobody will worship or pay respect to God
Without worshipping also you,
Sahib-i-zeman.

~~33~~ Biddulph G-3 (1873-1878) 1880 ~~AU1 Afghanistan AU1~~
4 AV3 Dard AV3
Burushi AV7
Balti AV2

D 795 539 Bo 795 539

Others go their own way
But I am faithful to you,
Sahib-i-zeman.

I, Suleem, the distracted in mind,
Have seized the skirts of your bounty,
Sahib-i-zeman.

D Bo 795 [262] D Bo [798]

Wine is drunk by the Maulais without concealment, and they do not strictly abstain from eating the flesh of animals not killed in the orthodox manner. Being absolved from the constraints of prayer and fasting, the practical religion of the uneducated consists of little more than obeying the commands of their Caliphas and Pirs, and making offerings freely through them to their spiritual chief. They are by no means intolerant, and, where permitted, live on good terms with Soonnees and Shiahs, with whom they intermarry without restraint. The only cases I have known of ill-feeling between the sects have been caused in the first instance by Soonnees from other places. From Shiahs they seldom meet with hostility, owing probably to the respect they show to Ali; though they do not celebrate the martyrdom of Hassan and Hoossain.

D 795 764 Bo 795 764

On the death of a Maulai the choicest articles of his portable property are set aside for the Imam-i-zeman. No food is cooked in the house, for from three to eight days, according to the rank of the deceased, and the family subsist on food cooked elsewhere. Food is also placed on trees and exposed places for birds to eat. On the evening of the appointed day a Calipha comes to the house, and food is cooked and offered to him. He eats a mouthful and places a piece of bread in the mouth of the dead man's heir, after which the rest of the family partake. The lamp is then lighted (from which the ceremony is called "Chiragh roshan"), and a six-stringed guitar called "gherba" being produced, singing is kept up for the whole night.

D Bo 795

I have sometimes shown the portrait of Agha Khan in Yule's Marco Palo to Maulais. They pass their fingers lightly over it and then touch their eyes and lips.

Bi 795 173

The Noor Buksh sect, which has been before referred to, is peculiar to Baltistan, where it numbers over twenty thousands followers, most of whom are to be found in Shigar and Khapolor. It is apparently an attempt to form a *vid media* between Shiah and Soonnee doctrines. Mahommedanism is said to have been first introduced into Baltistan according to Soonnee tenets by Syud Ali Hamadani. Later, a certain